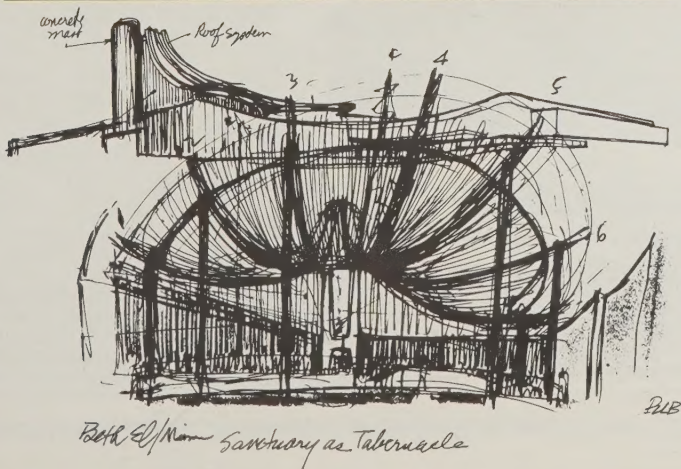


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FAITH & FORM



JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE
A PROFESSIONAL INTEREST AREA OF THE AMERICAN INSTITUTE OF ARCHITECTS VOL. XXVII WINTER 1993-94



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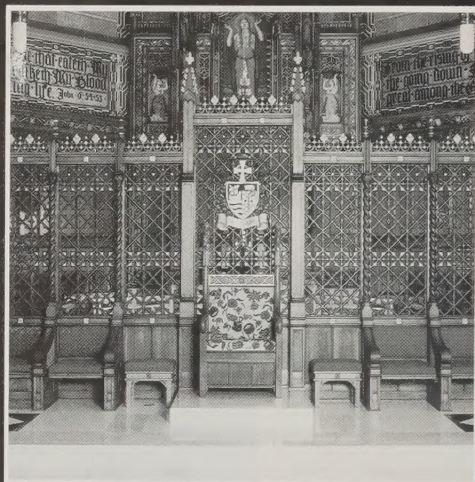
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SPECIAL ISSUE: Presenting THE 1993 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AND VISUAL ARTS AWARDS

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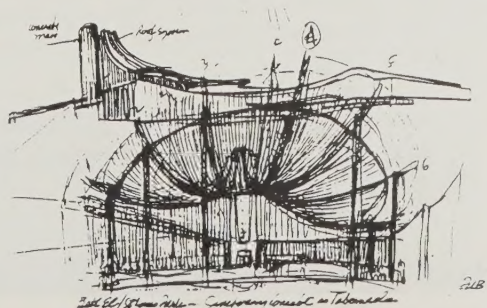
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ABOUT THE COVER

View of the interior of the sanctuary of Beth El Synagogue, St. Louis Park, Minnesota, designed by Bertram L. Bassuk, FAIA, New York, N.Y. "The design concept (or symbol) for the sanctuary was the tent of the tabernacle, sheltering the Ark of the Covenant. It was materialized by means of a curved, diagonal-grid wood roof, based upon a structural principle that approximates the roof membrane of a tent." —Bertram Bassuk

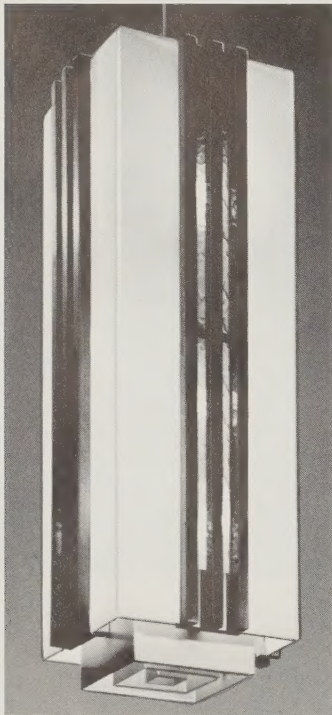
Photo: Richard Bergmann, FAIA



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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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Notes & Comments

A Message from Our President

On Saturday, October 9, 1993, in Minneapolis, Minnesota, at a meeting of the general membership, the Interfaith Forum on Religion, Art and Architecture made an historic decision. It (IFRAA) agreed formally to unite with the American Institute of Architects (AIA).

For several years IFRAA has been an affiliate of the AIA and during that time conversations have been going on about the desirability of a closer relationship, but until recently the bylaws of the AIA did not allow such a move. However, in the past year, AIA has restructured itself, creating Professional Interest Areas (PIAs).

In the decision made by IFRAA in Minneapolis, our organization will become a Professional Interest Area and as a PIA will be provided professional support.

The great advantage of this new relationship for AIA is that prior to this time, it did not have a committee or group with special emphasis on religious buildings, and we will bring a rich heritage and expertise in the field of religious architecture.

The new relationship is attractive to IFRAA for several reasons. It will provide a strong financial base that we have not had previously. We have had to spend much of our time struggling to raise a budget to support a viable organization. Consequently, we have not been able to give enough time to the real purpose of IFRAA—to be an interfaith forum. Our energies can now be devoted to that concern.

As we worked through the merger, it became apparent that the resources provided by AIA are essential to the future growth of our organization. We felt that it would be irresponsible not to offer the opportunity of this new relationship and at the general meeting in Minneapolis our decision was sustained by the vote of the general membership.

As we enter into this relationship, I hope we will do so with the same enthusiasm and commitment that we gave to IFRAA when it was standing alone. We do have an opportunity, I believe, to greatly expand the influence of this organization that we all have affection for and which we include in our faith responsibilities.

—Albert F. Fisher
January 1994

Our Endowment

For those who attended the special meeting of members in Minneapolis on October 9, an air of excitement and expectancy was clearly evident as the proposal to join forces with the AIA was affirmed. As a Professional Interest Area of the AIA, IFRAA has the benefit of programmatic and staff resources of AIA while retaining its corporate identity and mission.

Although IFRAA as an organization is joining forces with AIA, the IFRAA Endowment remains independent, allowing it to support the specific aims and purposes of IFRAA as the members dictate. Thus, your gift to the IFRAA Endowment is more important than ever to IFRAA's continuing mission and its goal of achieving at least \$100,000 in endowment funds by the year 2000.

Over the years, several categories of gifts have been developed. I encourage you to continue your support for IFRAA and the Endowment Fund through a generous gift.

The new IFRAA-AIA relationship opens up many new opportunities for creative programming. Your gift to the endowment helps undergird the financing of IFRAA in the years ahead.

—James P. Hamlett
Chairman

A Successful Conference

"Housing the Spirit: Worship and Sacred Space," sponsored by The Duke Endowment for N.C. architects and IFRAA in November 1993 in Durham, offered some 70 architects, artists and clergy an opportunity to explore the relationship of worship space to religious and liturgical practices.

Dr. Geoffrey Wainwright of Duke Divinity School gave the keynote address, offering a theological and historical understanding of worship in the Wesleyan tradition, not-

ing Wesleyan emphasis on the Word preached, the centrality of music, and the recovery of the regular observance of the Lord's Supper. Dr. Doug Adams from the Pacific School of Religion used slides to depict the ways art enlivens and gives focus to worship space. Adams, stressing the importance of visual images, urged church planners to allow space for dance, multimedia presentations, drama and visual arts within the chancel area.

Professors John Tector and Paul Tesar of the School of Design at North Carolina State University reported on a graduate studio in church design (featured in an earlier edition of *Faith & Form*), including student presentations and one completed church designed by Ana Lipscomb, a studio graduate. Mr. Ronald Mace, Barrier Free Environments, Raleigh, challenged participants to employ universal design practices. Workshops led by IFRAA's David Cooper and Terry Eason and the Randolph DuMont Design Award to the firms of Partin & Hobbs and Robert N. Shuller rounded out the conference.

—W. Joseph Mann, Assistant Director
Rural Church Division, Duke Endowment

A Tragic Loss

There are many of us who are still shocked and grieving over the untimely drowning death in August of architect Norman Jaffe. The Winter 1989 *Faith & Form* cover featured his Gates of Grove Synagogue in East Hampton, New York. Many people who saw the cover visited the space and later described it as the most spiritual they had ever experienced. Anyone who talked with Norman knew him as a thoughtful and reflective individual whose mind traveled at ease in the realms of the spirit. We honor his memory and grieve with his family for what might have been.

IFRAA Region 3 Meeting, Minneapolis, Minnesota

The meeting was held on Friday, October 8, at Plymouth Congregational Church. Following words of invocation by Rabbi Stacy Offner, very thoughtful remarks were given by Ed Sövik. Wilson Yates, dean of United Theological Seminary of the Twin Cities, moderated a panel concerned with issues of Spiritual Space, Symbol and Ritual. Panel members presented formal statements and later elaborated on points for further exploration. Each brought a different focus, experience and dimension to the discussion.

A lively and provoking open discussion followed the panel and after lunch a presentation describing the construction of a worship space in central Africa was given by Twin Cities personnel.

The remainder of the afternoon was devoted to a guided bus tour of area worship facilities. Christ Church Lutheran, Saarinen, Saarinen & Associates, 1950, was included, as well as a renovation and new worship space. At the last stop Bill Salzman, a 1992 IFRAA Award winner for his glass, talked with us.

The evening program included a videotape of a recent architectural awards process and slides of members' work.

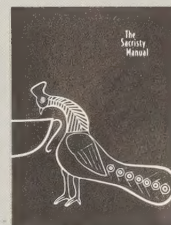
—Charles F. Pohlmann
(Continued)

The Sacristy Manual

by G. Thomas Ryan

This is a unique resource for all who want to know about the places and things of worship in the Christian tradition. Full of facts, suggestions for the care of church property and materials and extensive lists for preparing for various religious celebrations. A must for every church and all who work with religious art and architecture.

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with a foreword by
Mark Searle

A practical study of the history of baptismal fonts and suggestions for installing or renovating fonts in today's churches. Sound, solid and full of photos.

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Meeting House Essays

Occasional essays bringing current ideas and new voices into the discussion of architecture and art for the liturgy.

#1 *Sacred Places and the Pilgrimage of Life*
by Rabbi Lawrence A. Hoffmann

#2 *Acoustics for Liturgy*
by E. A. Sövik, Dennis Fleisher and others

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With Sincere Appreciation

The *Faith & Form* Editorial Committee is pleased to announce that through the generosity and concern of The Henry Luce Foundation, Inc., a complimentary copy of the fall issue was distributed to architects included in the *Directory of Afro-American Architects* compiled by the Architecture Department of the University of Cincinnati. This particular issue covered the history and current projects of the Afro-American community.

Shared Use Workshop

It was standing room only for a workshop at General Theological Seminary in New York City as people gathered to learn more about the increasing sharing of religious properties for non-congregational purposes. It was recognized that religious buildings are used for community organizations, day care centers, performing arts spaces and a variety of other uses. While these uses are welcomed and have benefits for the owners, they also present problems. The workshop sessions included taxes and legal issues, selling and promoting, rental fees and issues surrounding unrelated business income. Preservation and business speakers gave an overview of shared use arrangements. The workshop was developed by the Institute for Sacred Sites in conjunction with the seminary. Contact: Edward T. Mohylowski, 141 Fifth Ave., New York, NY 10010, (212) 995-5268.

A Thank You

Many of us have appreciated a quarterly publication of the Disciples of Christ called *The Cutting Edge*. Vernon Blankenship is retiring after 21 years as its editor and as one who succeeded in keeping it at the cutting edge of diverse thought and opinion. We wish him well in his retirement, and say thank you for a job well done. We also welcome Gary Kidwell who assumes the role of editor.

Congratulations

We offer these to Harold Daniels and Alan Detscher who have collaborated on a new service book, *The Book of Common Worship*. Its purpose is to provide forms for ordering church worship, and while it is written with the Presbyterian Church in mind, it transcends sectarian boundaries. A series of Festivals of Worship is planned across the U.S. in honor of the publication.

Jewish Museum Reopens

This New York City museum, located on Fifth Avenue in the 1908 French Gothic Warburg mansion, is open again with expanded and renovated gallery space. It has long been considered one of the world's largest and most important institutions dealing with Jewish culture and heritage. Its collection includes 27,000 works of art, antiquities and ceremonial objects. New exhibitions include "Culture and Continuity: The Jewish Journey"; "From the Inside Out: Eight Contemporary Artists and Collecting for the Twenty First Century." (212) 423-3200.

Art and the Church

The Yale Institute of Sacred Music is celebrating its twentieth year at Yale University. Congratulations. Joanna Weber is the assistant director of religion and the arts. In 1990-91 she received a grant from the Menil Foundation for Research at the Couturier Archive in Paris. (See *Faith & Form*, Spring 1990, "Couturier's Vision.") While there she helped in the final preparations of a book, *The Journal on the Making of the Vence Chapel*. She also succeeded in arranging for a full photocopy of the Couturier archive to be a part of the Yale Collection.

A Testament

The Sixteenth Street Baptist Church in Birmingham, Alabama, where four young black girls were killed in a bombing by the Ku Klux Klan, has been restored as a testament to what happened there. It received a National Trust Honor Award, as did the restoration of Fisk College Memorial Chapel on the Nashville Campus by Barge, Waggoner, Sumner and Cannon.

Diversity of Opinion

A recent article in *The Washington Post* by Kirsten Downey Grimsley is a disturbing one. "Throughout the Washington area, neighborhood activities are feuding with religious organizations over their plans to build, expand or add new social services." She gave five examples of zoning regulations that are being increasingly used to limit or curtail worship activities and social services that churches provide. The latter seems to be an important objection on the part of the neighbors; they object to churches' participation in what they feel belongs in the domain of social agencies. The 1990 U.S. Supreme Court decision, *Employment Division vs. Smith*, gave local governments new power over religious groups.

More than 60 religious groups are trying to overturn the ruling and have proposed a Religious Freedom Act of 1993 that says governments may not burden religious exercise without "compelling justification for their actions." The bill has won approval in the House and is moving toward the Senate. IFRAA's Lawrence Cook was interviewed by the *Post* and reminded it that "architecture is viewed as one of the highest expressions of art, and our deepest psychological needs are expressed in religious buildings." He expressed the hope that this troubling problem can be solved for the sake of all concerned.

The Temple of Understanding

A recent conference at the Cathedral of St. John the Divine in New York City, "Transcending Contemporary Taboos: Re-Awakening to Beauty, Wonder and Sacred Values through the Arts," was sponsored by the Sacred Arts Committee of the Temple of Understanding, a global, interfaith organization. Friends included Eleanor Roosevelt, the Dalai Lama, Anwar Sadat, Albert Schweitzer, Thomas Merton and Pope John XXIII.

Errata

In the Fall 1993 issue of *Faith & Form*, in "A Crossed Cultures Report," William Willimon of the Duke faculty and dean of the Duke Chapel, was mistakenly identified as a member of the Yale faculty. □



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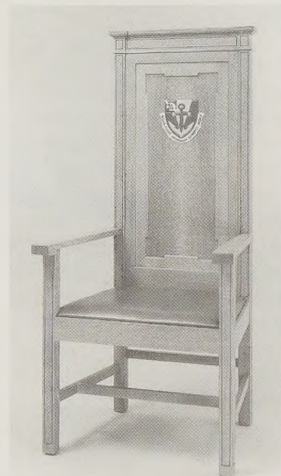
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CHARLES BURCHFIELD'S JOURNALS: THE POETRY OF PLACE. Edited by J. Benjamin Townsend. 41 color plates, 131 black & white. State University of New York Press, P.O. Box 6525, Ithaca, NY 14851, \$49.50.

If IFRAA artists, or anyone else for that matter, want the pleasure of following the private thoughts and emotions of an American artist for a life span, they will treasure this publication.

Charles Burchfield began the journals in his third year of high school and continued until nine months before his death in 1967 at age 73. He included sketches, quotations, clippings, etc. besides his observations of daily life, of nature, his reactions to other artists, and of course, his struggle with his own work. He often refers to the journals of Delacroix and how much they meant to him. Now I suspect other artists will in turn value the journals of Burchfield.

The book is published to honor the centennial anniversary of his birth and is made possible through the Charles Burchfield Foundation and the Burchfield Center of the Arts of Buffalo State College. Its editor is the former chair of the Art Department of the College and was also the founding assistant director at the Smithsonian's National Portrait Gallery.

Entries in the journals have been arranged thematically: The Outer World, The Inner World, Nature as Phenomenon, Nature as Manifestation, and Credo.

Burchfield sometimes asked himself whether he was a naturalist or a painter. He elevated Nature to an anthropomorphic state and has been called a romantic pantheist. The illustrations take one into this world in which one feels the possible mystic union with a moving, creative nature. The artist has been said to have been able to convey even sound through visual imagery.

Those of us interested in religion will especially enjoy the sections on Religion and Philosophy. As a young man, Burchfield was interested in Buddhism and Hinduism, but was a rebel who vacillated between belief and disbelief. While he could not accept orthodox Christian beliefs, he had a great desire to believe and with the encouragement of his wife final-

ly did join the Lutheran Church. He was devoted to all the arts—music, literature, film, poetry—and makes personal responses to them in the journals.

There are many who feel that the eloquence of the journals will nearly match the eloquence of his art.

* * *

MISSION. Roger Kennedy. Designed by David Larkin. Photographs by Michael Freeman. Houghton Mifflin, 215 Park Avenue South, New York, NY 10003. 200 full color photographs. \$45.

No matter where one's home is in the U.S.A. or what one's particular faith is, the early mission churches of North America have a special appeal. Perhaps it is because as Roger Kennedy (director emeritus of the National Museum of Natural History) suggests, it is because they were meant as *metaphors* and *suggestions* of

what lies beyond the great mysteries of life and death. The missionaries believed that their architecture and art gave opportunities for the human to cross a spiritual frontier from the visible to the invisible—that the sacraments offered made grace more accessible and sure.

One turns the pages of this book and is aware of and interested in the history of these churches, but one also feels pushed to look at their implication for twentieth century lives. Michael Freeman's photographs are breathtaking in their scope and color; they lead one's emotional responses closer and closer to the mysteries. I think I do not exaggerate when I say that one has the impulse to ring one of the mission bells or caress one of the curves of red color; the book makes one happy.

Kennedy does discuss the architecture—the domes, cloisters, interior courtyards, etc.—as reflections of a specific cultural or geographic force. Did you



Father Serra's church, San Juan Capistrano. From *MISSION*, by Roger Kennedy, edited and designed by David Larkin.

know, for instance, that the San Andreas Fault mandated flat roofs, that the Muslims' rectangular rugs led to broad churches, or that the horseshoe arch is a heritage of the Visigoths? I didn't know that adobe was used by the Assyrians seven centuries before Christ. There are many interesting details and comments.

Mr. Kennedy admits that the religious iconography may sometimes seem garish to us who are accustomed to filtered light through colored glass, but in hot countries light is associated with heat. Paintings do the work of stained glass. The actual design and supervision of entire buildings were often contributed by Indians, mulattos and mestizos. Above all, Mr. Kennedy says, the friars wanted their message to be intelligible to their congregants and emphasized simplicity which many people have confused with the primitive.

Do not think that the author overlooks the charges that the mission effort was a surge of medievalism attempted too late. Or that Europe came seeking empire and destroyed other cultures. We have been made painfully aware of these sins of aggression before, but Mr. Kennedy chooses to emphasize the gifts that were bestowed in the form of art, architecture and religious faith.

* * *

THE SHAKER EXPERIENCE IN AMERICA. Stephen J. Stein. Yale University Press, 92A Yale Station, New Haven, CT 06520. \$40.

This 523-page book tells in interesting, readable style the history of the Shakers from their origin in 18th century England to the present day, but to IFRAA members I think that the most fascinating parts of the book will be "Varieties of Religious Experience" in the Shaker community (including ecumenism) and the "Selling Experience" of their artifacts.

I suspect because we are dedicated to a relationship between religion and the arts, that we too have succumbed to the myth of popular culture and have overlooked the fact that it has fastened itself upon this group, obscuring their religious emphases behind an admiration for their handwork.

Have Shaker objects become icons for Americans in the sense that they are material representations for a spiritual reality? Or is it rather that Americans prefer "things" to ideas? When we describe the

probable religious experience of the Shaker who crafted an object, are we substituting our own?

Professor Stein tells us that spiritual issues were paramount in the early decades of this century, and that handwork was but one of their forms for worship. As one Shaker testified, "We are not simply 'handminded' nor simply intellectual—the Shaker way is to realize the surrounding spiritual world in daily living." But by 1966 the community was in jeopardy of being swamped by commercial enterprises, antique dealers and art exhibits. Plummeting membership made it necessary "to sell old time relics dear to us and only the immediate need of money would induce us to part with them."

In 1979 Yale Divinity School sponsored a symposium, "Visible Theology: Emblems of Shaker Life, Art, Work and Worship." It was intended as a critique of the tendency to allow interest in furniture to obscure life embodiment of the faith.

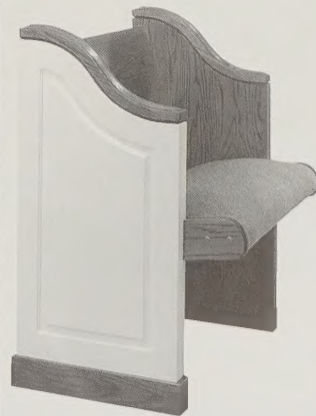
The mania over Shaker art has not subsided, and Professor Stein says it will continue to create an illusion of Shaker homogeneity that never existed. Both the popular world and the academic world have failed to see the fault lines that exist in any religious organization. What of the future for this community? The rhythms of popular culture and the shifting tides of interests and events will determine this.

One ends the book a little wistful that we have never penetrated in depth the religious contributions of the Shakers.

* * *

ENGLISH CATHEDRALS. Edwin Smith and Olive Cook. The Herbert Press Ltd., New Amsterdam Books, 171 Madison Ave., New York, NY 10016. \$40.

Edwin Smith was a brilliant architectural photographer in England who photographed extensively all of England's cathedrals. This book of 200 photographs shows the development of cathedral design for over 900 years and the text, written by his wife, Olive Cook, is a commentary on the features illustrated, the historical background, and the changing liturgical rites. This is not meant to be a guidebook, but a celebration of some of the great architectural masterpieces, yielding new and revealing insights. □



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Contact: Frimmel Smith, IFRAA PIA Office, (202) 626-7390,
- August 12-13 IFRAA Executive Committee Meeting
Albuquerque, NM
- Oct. 14-16 IFRAA Biennial National Conference and Board of Directors Meeting
Orlando, FL
Contact: Richard M. Takach, ASID, Program Coordinator, (813) 586-0197
- Oct. 16-30 IFRAA Post-Conference Tour/Seminar to Spain
Contact: Dr. Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423,
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*Sound and Communications, Feb. 1985

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THE THREE IN ONE

By Bassel Samaha



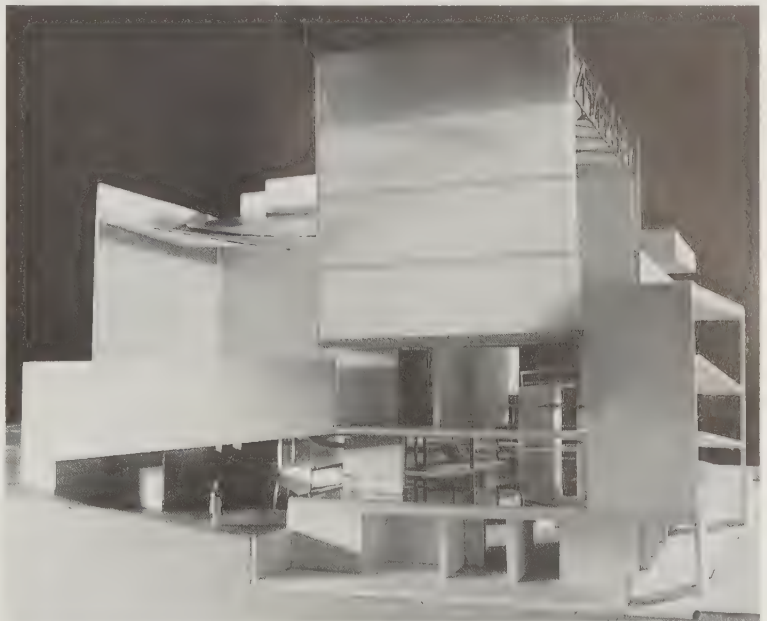
The church was one of the few institutions of the original culture capable of re-establishment in the new land. Also, since the ethnic church is the counterpart of non-ethnic institutions of the same order, it would automatically receive identical formal recognition, although of course its status position may not be on the same level. Furthermore, while ethnic separatism is not very highly valued in our culture, religious distinctiveness is allowable—even esteemed in a way because it is "American."¹

Minority religious groups have historically experienced difficulty sustaining independent places of worship in the United States. If such groups are able to organize a congregation at all, worship is oftentimes held in the spaces of other faiths: in the sanctuary, when not in use, or the basement, parish hall, etc., or in spaces leased to the groups by secular institutions: a Masonic Lodge, for example.

The importance of organized religion among minorities in the United States is considerable. The church, the temple and the mosque serve not only as places of religious importance, but also as the soul of communities organized around common ethnicity and language.

The power of the religious institution, as a source of community identity, is evidenced by the phenomenon of *cross-de-*

BASSEL SAMAHA received his B.A. in Architecture from U.C. Berkeley and his Master's from The Graduate School of Design, Harvard University. This article is an edited part of his Master's thesis, "The Sacred and the Secular," which was awarded the James Templeton Kelly (Thesis) Prize by Harvard in June 1993. He currently practices architecture in San Francisco.



The "three in one" model

nomination. This practice is exhibited when the members of a faith without a church attend the services of another faith because a common ethnicity, language and/or culture are shared with that congregation.²

A similar phenomenon can be observed at religious conventions. Members of the same ethnicity, but of different faiths, will oftentimes outnumber the religious for whom the convention was intended. Drawn by a desire to socialize among people with similar backgrounds, the religiously unaffiliated group transforms the convention into a cultural event.³

Given the experiences described

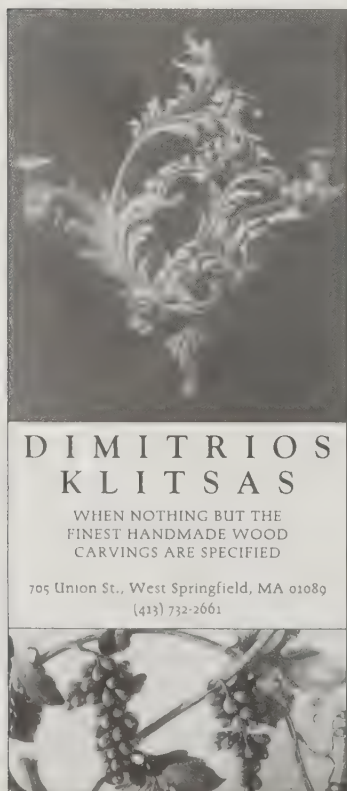
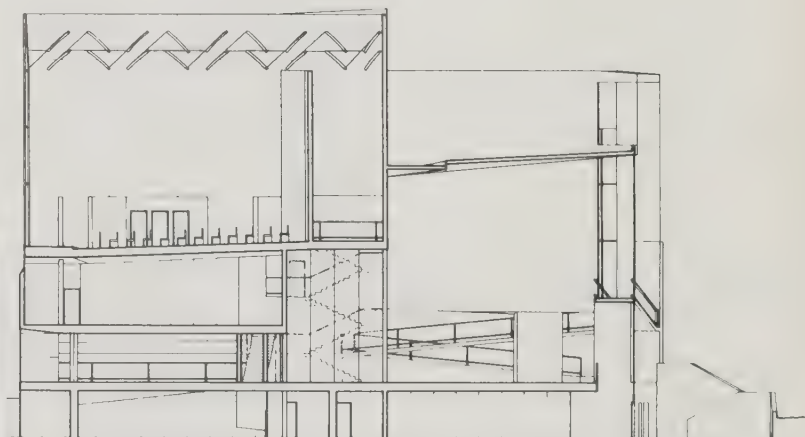
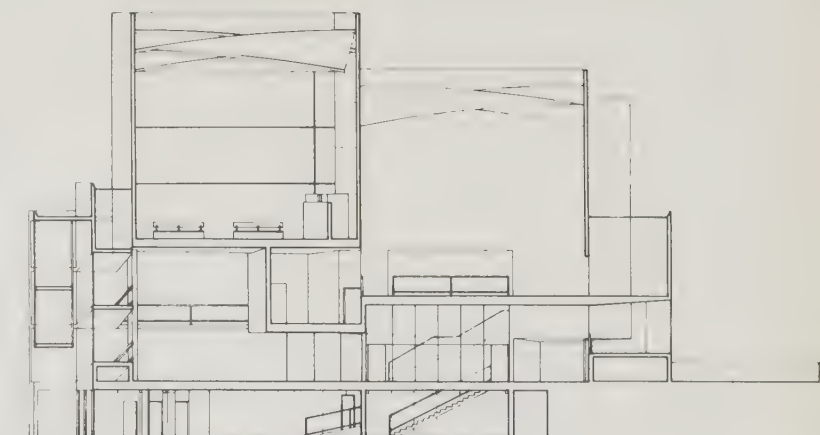
above, a project is proposed to serve the needs of three such religious minority groups: the Maronites, Melkites (both of whom are affiliated with the Catholic Church), and Greek Orthodox. Although each group identifies with a particular Eastern Christian faith, they all identify ethnically as Arab, share the Arabic language and the culture of the Levant.

The site is that of an existing Arab Greek Orthodox church in the suburban town of Orinda, near San Francisco. The congregation has outgrown the existing nondescript building serving as its church but, as of yet, has been unable to replace it with a more suitable structure. The nearest Maronite church is over one

hour's drive away in the city of Milbrae. Equally distant, in the city of Fremont, a Melkite congregation has recently established a church after many years without regular organized services in the Bay Area. Instances of cross-denomination by Melkites are common at the Orthodox church, and at least one Maronite family regularly attends services there.⁴

By pooling the resources of the three groups, the project proposes the removal of the existing building and replacing it with a structure which provides for three independent sanctuaries. In addition to the private sanctuaries, a series of spaces is shared among the three Faiths: a baptistery, Sunday school classrooms/day-care center, a kitchen and a parish hall. The project is conceived as a complex which would serve the needs of the Christian Arab community of the San Francisco Bay Area.

The project is conceptually motivated by the act of placing three sanctuaries in the same building and the understanding that such an act transcends perception of the project as simply a religious structure. The fact that no one faith can



lay exclusive claim to the project suggests that the building can not be understood as a religious building per se, but rather, as a building within which three groups practice their faith. It can be said, therefore, that the building has dual natures: one that is *sacred*, which dwells within the sanctuaries and one that is *secular*, which governs the building as an entity. The use of the term *secular* is linked to the phenomenon of cross-denomination described earlier: religious interaction among differing faiths motivated by secular factors: ethnicity, culture, and language. The building serves both, as a place of worship and as the spiritual and physical center of a community.

The project's focus is the *sanctuaries* three identical rectangular volumes that seem to hover above the complex. The liturgical requirements and the traditional

spatial qualities within the particular sanctuaries are achieved through the mutation of the original "ideal" rectangular volumes, as the sanctuaries engage and fuse with one another. The articulation of the glass and steel ceilings varies for each sanctuary and can only be experienced when one is actually inside the sacred spaces. The intention is to produce three distinct spaces that reserve the experience of their spatial quality for the private gathering of their respective faiths.

From the exterior, however, the sanctuaries are indistinguishable from one another, their religious identity hidden behind identical screens of sand-blasted glass. The exterior of the building defers to its secular nature and from that vantage point the sanctuaries read as identical, hierarchically "equal," spaces. To the

unfamiliar and/or casual observer, the sanctuaries maintain a level of incomprehensibility.

The approach to the building is inspired by the pilgrim quality of the parishioners' journey: most of whom travel a considerable distance to spend just an hour or two at the site. Rather than pave or level any significant portion of the site, automobiles park directly on the sloping earth along side either of two pedestrian walkways, which begin at a small plaza in front of the building and project deep into the site. The walkways maintain the plaza as their horizontal plane of reference; consequently, the slope of the site forces one walkway into the earth as a *channel* and the other above ground level as a *pier*. The forced axis from the automobile to the building gathers the congregations in a random but mutual religious procession towards the building. The building, as a framed object in the distance, heightens the parishioners' sense of journey and of destination.

From the plaza one can enter the building directly at the ground level, where the classrooms, offices, and kitchen are located, or by an exterior stair up to the secular hall (*piano nobile*). From within the building, the parishioners are led from the relative darkness and compression of the ground level up to the light filled secular hall via a broad ramped depression in the hall. More than just a vast space for social occasions, the secular hall is the focal point at which those entering the sanctuaries, those exiting and those socializing simultaneously encounter one another.

Access to the sanctuaries is up a series of ramps which originates at two corners of the hall. The baptistery is located at a node along the ramp overlooking the secular hall. The procession that leads the just-baptized, from the baptistery to his/her sanctuary, is celebrated in full view of the hall. Co-religionists and others alike are invited, if only visually, to participate in the event.

Exiting the sanctuaries is down either of the two staircases which ultimately land at the center of the secular hall. In a gesture of subtle voyeurism, a landing overlooks a nave and in return the nave looks up and across a staircase to that of another sanctuary. Just prior to entering and upon exiting the sanctuaries, the three faiths are confronted with one another. In no other part of the building is the line between sacred "private" space and secular "communal" space so

blurred. Surprise is replaced by intrigue as the parishioners realize their proximity to the sacred space of another faith. The opaqueness of the sanctuaries proper, however, is maintained at all times. Casual glances exchanged among the faiths are intended to heighten their consciousness of one another and to celebrate the uniqueness of their assembly but never to threaten the privacy of the sanctuary. □

REFERENCES

¹ Marshal Sklare, "The Function of Ethnic Churches: Judaism in the United States," In I.M. Yinger, *Religion, Society and the Individual* (New York: Macmillan, 1957), p. 451

² Philip M. Kayal and Joseph M. Kayal, *The Syrian-Lebanese in America* (Boston: G.K. Hall, 1975), p. 173

³ Kayal, p. 174

⁴ Information obtained in the interview with Father Anthony Hughes, Pastor, St. John Orthodox Church, Orinda, CA, May 1992

Photo: Len Allington



Chambers Chapel, Boy Town, Nebraska

Keeler/Raynor/Hinz, Architects P.C. – Bellevue, NE
1992 IFRAA International Architectural Design Award Winner

In designing the Chambers Chapel at Boys Town, Nebraska, Keeler/Raynor/Hinz, Architects P.C. faced a challenge: to create a symbolic representation of Father Flanagan's original mission. Their unique solution, which blends neo-Gothic style with the needs of current worship, earned them an International Architectural Design Award. Overholtzer worked with the architects to design and manufacture seating which combines form and function with beauty and comfort.

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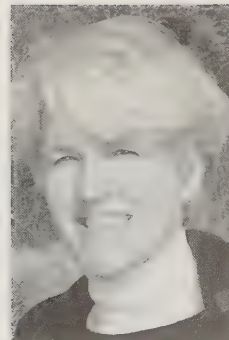
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THE 1993 IFRAA INTERNATIONAL VISUAL ARTS AWARDS

Brenda Belfield, Coordinator



One of the purposes of IFRAA as an organization is to promote and support excellence in liturgical art and to encourage religious groups to nurture the arts in every building and renovation program.

This year, three distinguished jurors spent a day viewing and discussing some of the most inspirational work being done across the country and indeed as far away as Nova Scotia. The entries included liturgical furnishings, tabernacles, stained glass, paintings, signage and wall reliefs. The jurors discussed the merits of each in terms of originality of design, quality of craftsmanship, integration with the architecture, and relevance to liturgy. Points were awarded for each category, and the highest scores determined the number of awards.

All slides submitted to the program

BRENDA BELFIELD is a nationally known designer of stained glass windows whose work may be seen in such varied places as the Washington Cathedral (60 commissions), a NATO base in Sicily, Italy, the American Embassy in Saudi Arabia, and numerous churches and hospitals throughout the East Coast and California. Her commitment to the successful integration of art and architecture has led to a number of national awards and service on IFRAA's Board of Directors. Belfield's Westbay Stained Glass Studio is located in Port Republic, Maryland.

each year are added to IFRAA's archives and are available for reference to anyone connected with the planning, building or renovation of liturgical spaces. Award winners are presented with certificates of recognition at IFRAA's biannual national

conference, and their works are displayed at this conference, at the annual AIA conference and at several regional events and conferences. A selection of all participants' slides is also displayed at these conferences. □

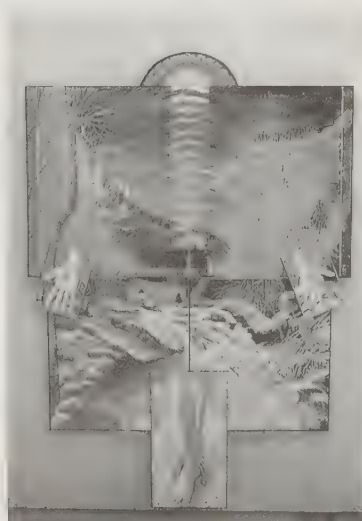
THE JURY

Andrew D. Ciferni is a Catholic priest and a well known liturgical consultant throughout the United States. He is a member of the Daylesford Abbey (Norbertine Community) in Paoli, Pennsylvania, and holds an S.T.L. from the Gregorian University in Rome and a Ph.D. in liturgical studies from the University of Notre Dame. He is the author of *Bulletin Inserts on Church Interiors* published by the Federation of Diocesan Liturgical Commissions and is currently the director of the Work and Worship Program at the Washington Theological Union in Silver Spring, Md.

Vienna Cobb Anderson is the Rector of St. Margaret's Episcopal Church in Washington, D.C. Her extraordinary background includes the degrees of Doctor of Ministry, Princeton Theological Seminary; Doctor of Humane Letters, Lynchburg College; and M.F.A., Yale University; B.F.A., Virginia Commonwealth University; and a Fulbright Scholarship. She is also a liturgical consultant and author of "Inclusivity and Architecture," an address she gave at the Boston IFRAA confer-

ence. Formerly a well-known artist of vestments and banners, Vienna will be remembered by conference attendees not only for her words but for the exciting display of her vestments.

Michael F. LeMay, AIA, a former Director and national President of IFRAA, holds a Bachelor of Architecture and a Master of Planning and Architecture degree from Catholic University, Washington, D.C. The design and master planning of religious architecture has been of particular interest to him; over the last 30 years, he has designed more than 200 religious facilities for Christian and Jewish congregations. He was also an instructor in the Design Studios at Catholic University's School of Architecture and Engineering, and currently is an architectural consultant to the Episcopal Diocese of Washington Commission on Church Architecture. His firm, LeMay Associates of Reston, Virginia, has attained numerous design awards that have established his reputation on local and national levels.



DAVID GRIFFIN
3091 W. 134th Avenue
Broomfield, Colorado 80020
(303) 465-6168

Project
Raigo painting

Raigo is a hinged painting that uses multi-cultural references to death, transition and resurrection as its

sources. It implies through these references that there are spiritual guideposts that assist in navigating the treacherous and sublime obstacles that confront us in life and beyond. Its dimensions are 85"h x 59"w when closed, with earthy blues and greens dominant. With the side panels open, it measures 85"h x 120"w with vivid reds and yellows now the dominant colors.

Jury: A unique and impressive expression of both the horror and the beauty of the crucifixion and the resurrection.



BRIAN CRUMLISH
Crumlish and Crumlish Architects, Inc.
3215 Sugar Maple Court
South Bend, Indiana 46628
(219) 282-2998

Project
Baptismal font and pool
St. Pius X Catholic Church
Granger, Indiana

This font and pool are located in the gathering place at the entrance of a new church. It is an octagonal limestone font for the immersion of infants and stands on a brick base centered on a square of paving brick. The paving is

enclosed within a decorative limestone border incised with eight Latin strophes originally carved on the baptismal architrave of a 5th century basilica. Adjacent to the font and enclosed by protective black ironwork gates is a recessed pool for adult baptism. Living water, filtered and recirculated, cascades from the font to the pool where an adult may receive baptism by immersion or submersion. Ascension from the pool is towards a dramatic sanctuary entrance.

Jury: This ingenious arrangement of the font easily allows the sacrament to occur in all forms. The rich contrasting textures of materials are in harmony with each other yet identify each element separately and within the composition as a whole.



SAMPSON ENGOREN & HAROLD RABINOWITZ
 Sanctuary Design Corporation
 14 Broadway
 Malverne, New York 11565-1633
 (516) 599-3173

Project
 Torah ark
 Congregation Beth Israel
 Portland, Oregon

The basic shape of Temple Beth Israel's chapel is an octagon two stories high. Our aim was to create a unified spiritually heightened worship space accessible to all and embracing to those who come to pray. Our design motif was extrapolated from this form with the use of curved embracing lines. The bema is designed so everyone has access to the ark which is wall mounted and which has a floating effect. The lines of the ark lead the worshipper's eyes to the eternal light and to the Hebrew phrase above the ark.

Jury: The simple, yet rich and distinctively flowing lines are uplifting, and the composition emphasizes the sense of dignity and reverence.



JEAN MYERS

Jean Myers Architectural Glass
P.O. Box 17188
South Lake Tahoe, California 96151
Phone/fax: (916) 541-7878

Project

Sierra View Mausoleum stained glass windows
Chapel of the Flowers
Cherokee Memorial Park
Lodi, California

The 1,000-square foot leaded art glass in this interfaith mausoleum chapel was designed to the client's desire to uplift and glorify the life cycle. The limited palette intensifies the impact of the primary color in each wall. The art glass was chosen to block views (dark stairs beyond) and to tie to the clear glass. Pulling colors from neighboring windows into the curving vertical forms and the background grids maintains the unity of the space.

Jury: A successful expression of a life-affirming message.



CRISTIAN N. SAMOILĂ

Cristian Studio Inc.

P.O. Box 71826

Madison Heights, Michigan 48071

(313) 585 7139

Project

"The Life of Jesus Christ"

The Descent of the Holy Ghost Church

Warren, Michigan

This project includes 31,000 square feet drawn and painted in acrylic directly on the wall, with about 300 figures. There are 43 stained glass windows. The artist worked for two years with only the help of his wife. With extensive experience in Europe, painting 17 churches in different techniques, he created a new representation of the traditional iconography. The Pantocrator, Ruler of All (the head is six feet), is blessing and holding the Book of Life in the center of the 60-foot-high dome. The icon is a mystery through which God reveals Himself to man and endows him with the grace to depict His image

Jury: A fresh expression of the Byzantine, impressive for its color and orchestration of a multitude of elements



ANDREA CLARK BROWN
Andrea Clark Brown Architects, P.A.
966 6th Avenue South
Naples, Florida 33940
(813) 263-3897

Stone work: D.C. Kerckhoff and Ron Rosendahl
Metal work: Vernon Hanks, Aluminium Specialties

Project
Altar
St. John the Evangelist Catholic Church
Naples, Florida

Jury: An interesting composition of incomplete rough textured stone contrasting with the refined and finished expression of the same material. The heavy solid material balances with the light airiness of the void making a strong statement.

**ANDREA CLARK BROWN**

Andrea Clark Brown Architects, P.A.
966 6th Avenue South
Naples, Florida 33940
(813) 263-3897

Fabricator: Frank A. Visontie, Jr., Associate Architect
Fabrication of pieces and assembly: Signcraft Inc.

Project

Outdoor signage
St. John the Evangelist Catholic Church
Naples, Florida

This church outdoor sign stands approximately 8 feet high, and is a collage of stone, stucco and verdigris metal elements also found in the theme of the building interior. The rapport between the finished and unfinished, smooth and rough cut, foretells the church's liturgical theme in the sanctuary beyond. The intention of the sign is twofold: to announce the church beyond, and to proclaim its theme of the unfinished work of man in understanding God's glory. The piece is intended to be both informational and poetic.

Jury: A familiar object creatively expressed which relates directly to the art of the building and the elements within.



SUZANNE M. YOUNG
2968 Phillips
Berkley, Michigan 48072
(313) 398-3837

Project

Stations of the Cross
St. Hugo of the Hills Catholic Church
Bloomfield Hills, Michigan

The stations of the cross are inlaid and extend over an area 30' x 5' on the north wall of the sanctuary. This area offers a focus away from the liturgical altar to allow for a quiet meditative setting. The arrangement of the stations in clusters on one large wall dramatizes not only the connectedness of the "story of the stations" but also the

connection between the architectural design of the structure and the sculpture.

The irregularly shaped wall bricks with their earthen finish are complemented by the varied clay wall reliefs washed with layers of a lighter patina. The integration of the sculpture with the wall creates a sense of harmony between function and form while also emphasizing the distinctiveness between structural form and sculpted figures.

Jury: A wonderful flow of texture, shade and shadow, augmented by the irregular placement of each station, tells a story of an ongoing drama and enhances the different experience at each station. The use of light quickly draws the viewers' attention, and the art holds their interest.



PIM VAN DIJK
224 St. Landry Street, Suite 2C
Lafayette, Louisiana 70506
(318) 233-3151

Projects

Altar furnishings and tabernacle
Our Lady of Perpetual Help Catholic Church
Belle Chasse, Louisiana

Made of teak, cedar and ash, the altar furnishings express the virtues of honesty and openness in their construction and dimensional harmony. The rounded corners and slightly curved shapes are familiar forms in South Louisiana. The axial elements of the building are found in the altar. Its octagonal shaped mensa resonates with the early Christian symbol of the resurrection. The ambo, a

beautiful lectern aids in the proclamation of The Word. The comfortable chair indicates the office of the presider.

The tabernacle, accessible from all sides, has its own permanent and sacred space signified by the square hardwood floor in an otherwise flexible worship environment. The octagonal elements of the building are found in the pattern of four fossil-rich limestone pillars diagonally intersected by the wooden cubical box. Two securely embrace the wooden receptacle, indicating permanence and continuity. A smaller one functions as a shelf. A fourth ends flush with the floor. The doors on both sides have pulls with concealed locks. The oil lamp made of broken stone and glass signifies the renewing cycle of life.

Jury: The various elements enjoy a continuity with each other and with the expression of their mutual beauty.



Photo: Carl Steeves, Atlantic Studios, Riverview, New Brunswick

RODERICK J. MACNEIL
 Jerry MacNeil Architects Limited
 80 Melrose Avenue
 Halifax, Nova Scotia
 Canada B3N2E4
 (902) 445-3720

Project
 Altar table
 Immaculate Heart of Mary Church
 Riverview, New Brunswick, Canada
 Artisan: Gregory J. MacNeil, Jerry MacNeil Architects
 Limited

I was split from granite, fossilized from the earth and claimed by the community. My individual lines, like man's, are varied, but whole.

My top surface is flashed by fire, the sides polished to allow man to reflect. My underside is rough hewn, fashioned directly from nature, as is man himself.

My extruded and unevenly burnished steel supports image man's similarities and differences to his counterparts. I am clasped in place, sound and steady upon my stays.

I, with my fragmented parts, am in unison with man during the celebration of the Mass, and was destined in time to be a Eucharistic table, a purpose in being.

Jury: A powerful statement of an expression of man to his faith through inanimate materials.



JAMES T. HUBBELL
930 Orchard Lane
Santa Ysabel, California 92070
(619) 765-0171

Project
Outdoor shrine
Kuchumaa Mountain Passage

Kuchumaa Mountain is considered one of the three most sacred mountains in North America. Below the mountain is Rancho La Puerta, a 50-year old health resort dedicated to the values of health, exercise and spiritual awareness. The owners wanted an outdoor meditation chapel dedicated to the sacred energy of the place. In a direct

line to Kuchumaa's summit, the main structure has a circular plan enclosed with a wall and bench. The floor intentionally tilts slightly toward the mountain. As a gateway or passage from an oak grove to a sloping meadow, there are angled and sculptural benches emerging from the earth in direct axis in front of and to the back of the main structure. Swirling up from the ground, every part was tooled by hand, and built with rough local stone and Tecate-fired brick—some applied with clay figures representing the flora and fauna of the area.

Jury: The clay and stone walls grow evocatively from the brown earth and in harmony with the surrounding trees, influence meditation and the presence of deity in nature



GRANT GILDERHUS
Vista III Design, Inc.
7808 CreekrIDGE Circle
Bloomington, Minnesota 55439
(612) 942-6169

Project
Chancel cross and wall relief
English Lutheran Church
LaCrosse, Wisconsin
Relief fabricated by Tim Bradley
Architect: Station 19 Architects, Minneapolis, Minn.

This chancel wall relief was created for a new building which is contemporary but with features suggesting the Gothic. The congregation asked for a visual focal point which alluded to the Gothic, but created a transition to the contemporary. The quatrafoil motif, the classic Gothic form, is the basis for the relief. This motif also appears several times in the stained glass window above the relief, which was moved from the previous structure. The cross is surfaced with melted brass which is reflective.

Jury: A wonderful responsive statement of the chancel cross bridging traditional and contemporary motifs.

THE 1993 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS



James M. Graham, Coordinator

THE JURY

E. Fay Jones, FAIA, thinks of his career as a combination of teaching and practice. Serving an apprenticeship to Frank Lloyd Wright in 1953, he went on to teach at the University of Oklahoma when Bruce Goff was dean, and then to the University of Arkansas where he taught and was dean until 1976. He has received 20 national design awards, including the American Institute of Architects' highest honor, the Gold Medal Award and the Association of Collegiate Schools of Architecture Distinguished Professor Award. A Rome Prize Fellowship gave him opportunity for independent study at the American Academy in Rome, and his work has found publication in both professional and popular magazines all over the world. Those who know him best admire his qualities as a human being equally as much as his undeniable professional gifts.

The Very Reverend James Park Morton, dean of the Cathedral of St. John the Divine, in New York City, has led this large Episcopal cathedral into innovative channels of expression in a variety of fields: science and the arts, ecumenism, world religions, social service and the environment. In 1985 he was given a merit award by the American Institute of Architects. In 1992 the cathedral sponsored a competition won by Santiago Calatrava to design a bio-shelter above the crossing of the cathedral (see Spring 1993 *Faith & Form*). Dean Morton called it "a new



From left, Cynthia Weese, FAIA; James Graham, AIA; Dean James P. Morton; and Fay Jones, FAIA, jury chair

marriage of architecture and natural systems that must become the norm in the 21st century." He is on the board of the New York Municipal Art Society, the New York School of Circus Arts, the Oomoto School of Japanese Arts, as well as several others.

Cynthia Weese, FAIA, was one of the founding principals of Weese, Langley, Weese in Chicago where she practiced until 1993 when she accepted the position as architectural dean of her alma mater, Washington University in St. Louis. To read a list of her representative pro-

jects is to cover a wide spectrum, including schools, townhouses, museums and galleries, gardens and residences and many others. Active in the AIA Chicago Chapter and recipient of ten awards there, she also has been active in the national AIA, serving as vice president and chair of several committees. She has been an organizer of exhibits: "Women's Choices, Women's Voices: 150 Years of Chicago Architecture," for example. Interested in education, she has been critic and lecturer in 15 universities and recently served as hostess for our IFRAA jury, drawing Washington University students in as a learning experience. □

Photo: Richard Bergmann

UNBUILT PROJECT

Architect

Hoyle, Doran and Berry, Inc.
585 Boylston Street
Boston, Massachusetts 02116

Project

Memorial Garden/Cathedral in the Woods
Saint Elizabeth's Episcopal Church
1 Morse Road
Sudbury, Massachusetts 01776
The Reverend Randall Chase, Jr.,
Rector

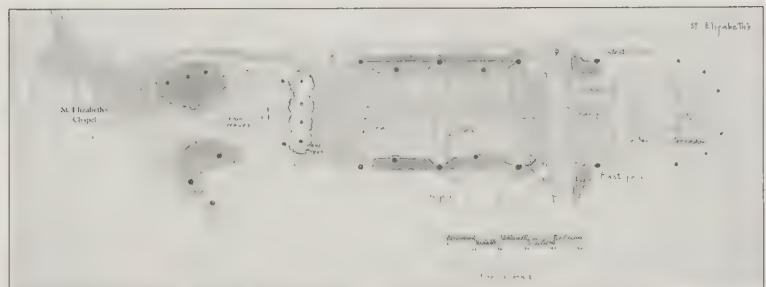
The Memorial Garden is on a hilltop site of approximately 200' x 60' or 12,000 square feet. The site is immediately adjacent to Saint Elizabeth's Chapel, the personal chapel of Ralph Adams Cram, noted American church architect. The path along the west side of the site connects the Cram Chapel with a more recent church building, Saint Elizabeth's Church, which is used for regular Sunday services.

Saint Elizabeth's Chapel is used for 8 a.m. service on Sunday and one evening service during the week. It was originally built in a meadow and the wood around it has grown up during the last 70 years.

The Memorial Garden is to be built adjacent to the site of the graves where Mr. and Mrs. Cram are buried. The community wishes to preserve the space formed by a rotunda of pine trees planted by Mr. Cram around the graves.

The Cathedral will be used for outdoor services during the warm months.

Jury: There is a humility about this memorial that is extraordinary. Because it is a memorial to a great architect, it could have been competitive. It embraces Ralph Adams Cram but doesn't compete with him. The architects have followed the modesty of the chapel that Cram built for his own family—St. Elizabeth's.



They have carved out certain tree'd terraces in the woods to shape the opening so it is somewhat a natural cathedral.

The graves are quite haunting. The garden defines the area in simple terms around a simple idea—that the clearest manifestation of a Higher Order in the universe is nature and that is where man feels most exalted.

The project is a simple, beautiful statement that will be ever-changing and responsive to the seasons of the year.



BUILT PROJECT

Architects

Michael Landau Associates, P.A., Architects
20 Nassau Street, Suite 99
Princeton, New Jersey 08542

and

Kehrt Shatken Sharon Architects
337 Witherspoon Street
Princeton, New Jersey 08542

Project

Temple Beth El
(formerly Beth El V'Shalom)
Shalom Park, Providence Road
Charlotte, North Carolina

Temple Beth El V'Shalom occupies a site adjacent to the entry drive in Shalom Park. This Jewish campus has been developed with a community center as the central facility. The center provides recreational and social community facilities as well as shared educational and meeting spaces for two independent synagogues which flank its approaches.

The program called for a 350-seat sanctuary, expandable to 1,200 for the High Holidays. This design attempts to integrate the expansion space so that all congregants feel equally a part of the worship community, regardless of where they are seated. Also included in the program were a small chapel, social hall, meeting rooms, and administrative offices.

Situated in the traditional manner, oriented toward the east on top of a hill, the synagogue is reached via a circular drive and promenade, which arrive at the first quadrant (vehicular drop-off) of a four-square plan. The other quadrants, a ceremonial court which serves as a focus for the internal circulation and various ancillary functions, the sanctuary and the social hall, are connected by a circulation spine which terminates at an overlook and pedestrian connection to the community center.

The focus of the new sanctuary—an historic ark dating from the early 1920s—inspired the cast stone and stucco vocabulary of the exterior and helped shape the interior space, giving the building a quiet classical character. Other notable features include the sanctuary's thrust skylit podium (bema) and unique ceiling vault. This vault, which extends beyond the boundaries of the room, further unifies the High Holiday worship experience, and floods the space with light from the clerestories at the spring point of the vault on either side. The careful attention given to both natural and artificial lighting, inside and out of the building, creates dramatic spacial changes reflecting nature's daily cycle, thereby reinforcing the synagogue's spiritual character and making it warm and inviting at all times.

Jury: This historical ark certainly has been used as a powerful object in giving other surroundings space. It has been handled with discretion and restraint in detailing. The room has an elegance but also a quiet repose.

Outside there is a juxtaposition of forms and a varied number of



Photos Joann Sieburg Baker



materials with subtleties and the same amount of restraint in detailing. When you look at the exterior you know you are in the presence of a strong contemporary building, and then you enter through the present and suddenly you are looking down to the past, the focal point—the ancient torah.

The building is deeply respectful but also deeply modern. The problem of extended space for the High Holy Days has been met successfully. A wall slides back and there is a large room to the side which promises good viewing. It does not turn the original room into a barn and is respectful of scale.

INTERIOR RENOVATION

Architect

Beyer Blinder Belle, Architects and Planners
New York, New York

Project

Cathedral of the Madeleine
Salt Lake City, Utah
The Bishop of Salt Lake City, The Most Reverend William K. Wiegand

Salt Lake City's Roman Catholic Cathedral is situated on a hill overlooking the Great Salt Lake Valley. An investigation of the structure in 1987 caused concern for its ability to withstand major earthquakes and this problem was addressed through seismic retrofitting during the course of the current restoration.

The cathedral interior that survives today is a rare, remaining example of the ornate Gothic revival-style popular earlier in the century. This highly eclectic style is not often found in the western United States. Never stripped of decorative ecclesiastical elements in the name of modernization, the murals and European stained glass remained intact. However, after nearly a century, much of this decorative interior was in danger of rapid deterioration.

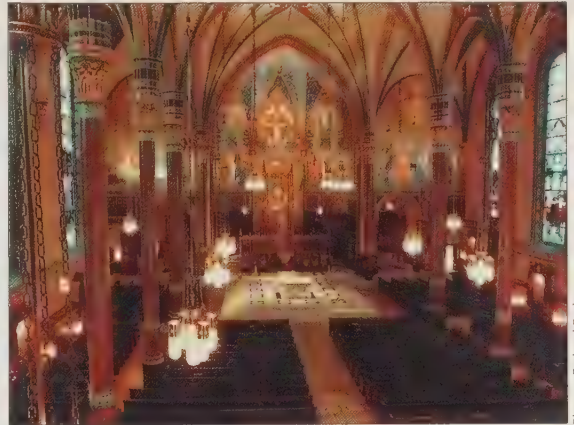
Wood carvings, marble, decorative paint and murals, and stained glass were individually analyzed. Historical documentation and condition surveys were conducted, and the findings were incorporated into documents that were used faithfully to restore the cathedral to its original condition.

A state-of-the-art climate control system was discreetly installed behind the paneled walls to ensure that the restored interior would be maintained in the correct range of temperature and humidity suitable for both artifacts and users. A new lighting system was installed with fixtures reminiscent of those originally used in the building. Acoustical improvements were designed to increase resonance and sound in the space, and a new comprehensive mechanical and electrical distribution system was installed. The creation of barrier-free environs within the entire cathedral has given unlimited access to handicapped persons.

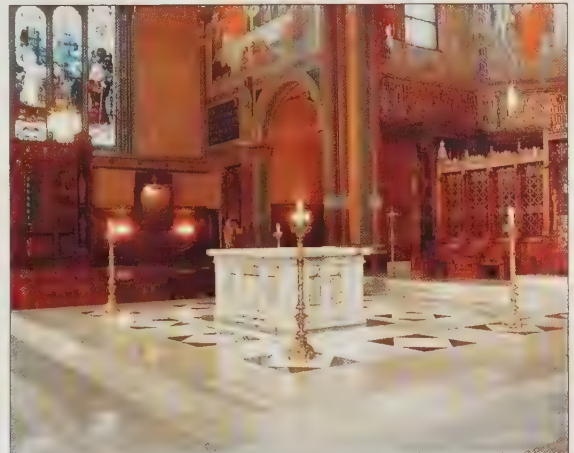
Liturgical changes included a new, centered altar, modifications to the sanctuary, congregational seating on three sides of the altar platform in the nave and transepts, and a new baptismal font for both traditional and immersion baptisms. A small Eucharistic Chapel for contemplation and private devotion was created behind the new Bishop's screen, hand-carved in the tradition of a medieval rood screen.

A new tracker key-action organ with four manuals and pedals, 60 speaking stops and over 4,000 pipes was carefully designed by Kenneth Jones, to be executed in materials that blend in with the restored interior, including hand-carved oak organ casings and organ pipes of polished tin with embossed and gilt features.

Jury: All that is possible has been done to put this cathedral in marvelous condition once again. The extensive re-doing of the interior is handsomely



Photos: Richard Prehn



done and well crafted. It is also an important example of the radical adaptation Catholic churches have had to face with changing liturgies. They have adapted to ecumenical demands and have done a meticulous job of restoration.

Credit should be given to a host of engineers, contractors, art conservationists, woodcarvers, stained glass artists, stone fabricators, lighting and acoustical designers, liturgical designers and photographers.

UNBUILT PROJECT

Architect

Tim Tivoli Steele
7960 Crest Avenue
Oakland, California 94605

Project

Starr King Unitarian Church
22577 Bayview Avenue
Hayward, California 94541
Mark Beletinni, Minister
Mark Shannon, Chairman, Building Committee

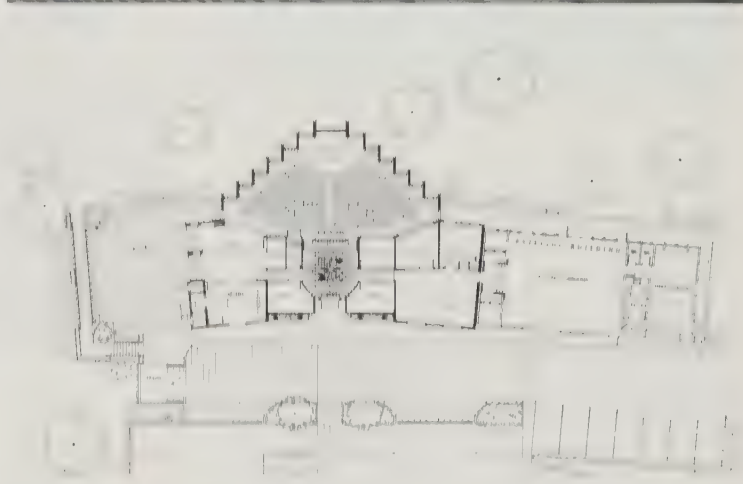
Thirty years ago the Unitarian community across the bay from San Francisco was in need of a home. They purchased a beautiful 2.6 acre creek side lot, undeveloped except for the presence of an old farm house and a water tank tower. A simple pre-manufactured plywood structure was purchased for the new church. With the growth of the congregation, the church decided in 1990 to begin a building campaign.

Development on this site is daunting. Dropping 85 feet from its street frontage to the creek below, the grades make placing the building—as well as providing required parking—difficult. The solution for the site places the building directly adjacent to the existing church. This allows an efficient tie between old and new structure and, while on a steep slope, allows the structure to soar from entry to chancel. The placement also allows for maximum parking. The site design provides organization to the lot and focus to the building's entry.

A low building profile is maintained on the approach from the street, due to the location of a single family residence, abutting the property on the east.

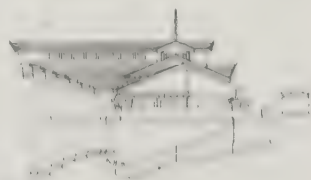
Entry to the church is through a central ceremonial narthex providing access to not only the main hall, but to all other parts of the building.

Beyond the narthex is the sanctuary bathed in the views of the creek with eucalyptus and oak. The ceilings of redwood planks slope up to a central clerestory which lights the space. A terrace is included on the south side of the building, where receptions will spill out into the sunshine and the natural



beauty of the site. A stairway will also provide access to a natural "shelf" in the bank above the creek where picnics can be held. The massive redwood timbers of the water tower will be recycled.

Jury: This design has a bit of Maybeck and a bit of the Prairie School in it, but the pickup on earlier traditional work is combined with great skill. The nice results in detail are due to the use of connections, trusses and intersections of walls. The building takes absolute advantage of the site. You enter from the top of the hill into a welcoming, slightly curved facade, while the piers come down to form a strong image on the steep side of the hill. Though the building is domestic and intimate, it is at the same time



South elevation

dramatically monumental. The narthex is beautifully proportioned and intriguingly detailed. The model itself is handsome. We are hopeful that this project will be built.

BUILT PROJECT

Architect

Suzane Reatig Architecture
4222 Knowles Avenue
Kensington, Maryland 20895
(301) 897-8056

Project

The Metropolitan Community Church of Washington, D.C.
474 Ridge Street, N.W.
Washington, DC 20001

The first American church built by a gay congregation (with a 25-year ministry) presented a unique challenge. It was understood that the building would have historical, social and political significance as well as the opportunity to serve this congregation religiously.

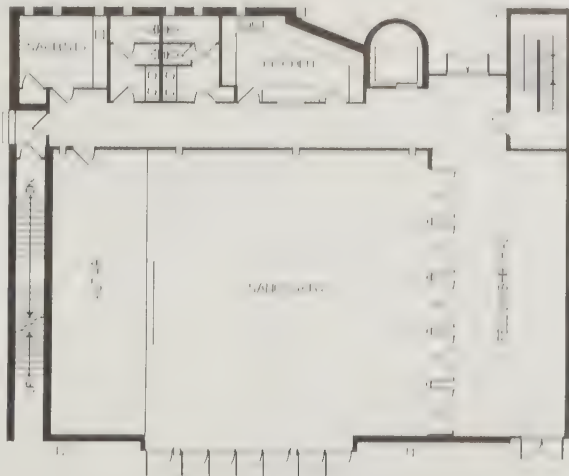
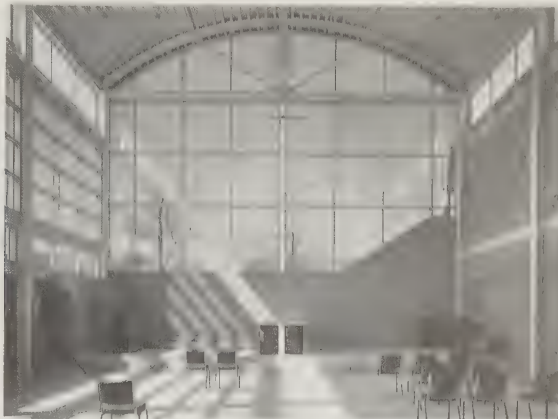
We wanted the design to relate to the mid-city context of row houses and low apartments, and yet to be immediately recognized as a church. It emerged as "two buildings" (actually, two parts of the same structure)—an L-shaped two-story masonry building for services, kitchen, bathrooms, administration offices, library and chapel; and the sanctuary embraced by the masonry building on the east and north end and "open" on the west and south.

The building's north face along Ridge Street is a two-story masonry facade in keeping with the row houses which line the block. As it turns the corner onto Fifth Street, the masonry wall begins to peel away revealing the building's core—a large barrel-vaulted structure of steel and glass which radiates an openness towards the world outside and its society.

Few and limited materials were used. The walls are built of grey-purple bare concrete blocks, the white-washed ceiling is corrugated metal, the steel construction is painted white and the glass is grey-blue.

The sanctuary glass is framed in aluminum and tinted a light grey-blue with coating which lends a mirror-like effect reflecting into the interior as well as the exterior. During daylight hours, some of the surroundings are mirrored in the glass, while at night the building glows with a calm inner light. Those inside the sanctuary see the tall trees outdoors, the sky and the birds flying by. Because of the reflective coating of the glass, the building's interior is multiplied and a feeling of total blending of interior and exterior prevails.

Jury: This church is built on a very tight site with a tight budget, and yet the architects have managed to accommodate the program with a space left for worship that is airy, light and well detailed. The palette of materials was purposely kept limited, with every one color-coded, honest and truthful, and expressive of use. While some urban churches choose to be fortresses from the city, this one with its glass refuses to shut out the city or to be shut out from it. It succeeds in looking like a church without the proverbial tower. This is an interesting and dramatic project.



BUILT PROJECT

Architect

Moshe Safdie and Associates Inc.
100 Properzi Way
Somerville, Massachusetts 02143
(617) 629-2100

Project

Class of 1959 Chapel (Non-denominational)
Graduate School of Business Administration
Harvard University
Boston, Massachusetts

The chapel is conceived as a sacred and meditative place for a wide variety of activities of students, faculty and the community at large. It is a place for worship and also a place for music, celebration and remembering. It is a refuge for reading and meditation. It offers a garden for rest, a place of water, plants and sunlight, and a sanctuary, a place of introspection.

The garden and sanctuary are conceived as counterpoints to each other, and as the sanctuary is to serve all groups, it has no singular axis, but possesses multiple axes.

The chapel is contained by undulating concrete walls rising to a height of 27 feet. Skylights flood the walls with light from above. Large-scale prisms, made of acrylic and filled with mineral oil, are fixed in the skylights, refracting sunlight into the full array of the spectral colors. The prisms are affixed to a rotating table, guided by computer, which tracks the sun and maximizes the angle of refraction. On cloudy days, without direct sunlight, a soft white light replaces the spectral colors.

The undulating concrete walls are contained on the outside by a cylindrical, green oxidized copper drum. From the exterior, the glazed garden pyramid and the cylinder interpenetrate each other.

A time-piece column of granite and glass marks the entrance to the chapel.

Jury: Although a chapel was proposed in the original plan for this campus, it is now 60 years later that its implementation is fulfilled. The chapel is an intersection of a concrete cylinder with a glass pyramid in a strikingly executed



Photos © Steve Rosenthal



campanile arrangement. What is effective is the transitional space coming from outside through this glass pyramid which lets light into the garden and into the chapel proper. This is an imaginative device so that at any time of day or at any season of the year one feels the nuances of nature in this enclosed space.

The contrast of materials is elegant and interesting. One is on a busy street and something catches your eye and draws you in. It is intriguing that sacred architecture has incorporated nature in such a way that one doesn't think of hotel lobbies and potted plants, but a real garden that is almost oriental in feeling.

The chapel is quite monumental for such a



small building and the total composition is quite beautiful. The exterior spaces are essentially axial but those on the interior are asymmetrical.

RENOVATION/ADDITION

Architect

Cooper-Lecky Architects, PC
1000 Potomac Street, NW, Suite 303
Washington, DC 20007

Project

The Falls Church, Episcopal
115 East Fairfax Street
Falls Church, Virginia 22046

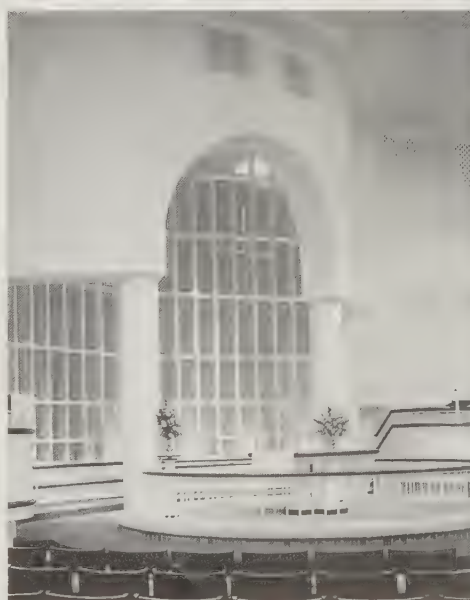
The building program included remodeling the sanctuary and space for religious education, administration and fellowship, with respect for the visual primacy of this historic building of the 1760s. The irregular topography and sprawling character of the existing facilities indicated that a bold, unified planning concept was required.

A semi-circular structure was set into the side of the hill, with worshippers entering into a funnel-shaped narthex located under the nave and proceeding through a skylit tower up monumental stairways into the 800-seat upper room. A major problem was how to keep this massive structure from visually overshadowing the original 18th century 350-seat church.

A main exterior wall was designed as an arcaded garden wall, thus disguising the apparent volume of space. The interior utilizes the materials and color palette of the old nave. The congregation is seated in cathedral chairs placed on a flat floor surrounding the altar. The rear seating is in pews, set on a stepped floor, thus improving the sight lines. The unique form of the space lent itself to a side location for the organ along the longest axis of the room.

Jury: What was once a tiny parish is now a huge suburban one with all its accompanying needs. The architects have honored the old and yet provided for the new with great taste and skill. It could be nothing but a colonial building but they managed it without being overly historic. All of the elements have a great integrity, and a strong roof like a basilica floats above it and makes it seem lighter as a result.

The great curvilinear wall of the sanctuary is a strong architectural element and goes along with the arcade and archwork outside. The central force of this great room is on the central



area and all architectural elements are subservient to that focus. There are almost a thousand seats but you don't feel it is a vast auditorium; rather, one feels a certain intimacy and great repose.



Photos: William E. Mathis & Associates, Inc.

BUILT PROJECT

Architect

William Turnbull Associates
Pier 1-1/2, The Embarcadero
San Francisco, California 94111
(415) 986-3645

Project

St. Andrew Presbyterian Church
16290 Arnold Drive
Sonoma, California 95476

On Palm Sunday 1989, a fire in rural Sonoma County destroyed the carriage house that had been converted to house St. Andrew Presbyterian Church. The replacement structure is a 12,000 square foot church facility, including a sanctuary, fellowship hall, classrooms and offices. Our hope was to recapture the special quality of the lost building, while better accommodating the church's needs.

The site is a gently sloping six-acre parcel bisected diagonally by a winter creek. The new building is a large barn-like structure topped by a high cupola. The cupola allows a flood of natural light into the central octagonal narthex which opens onto the sanctuary and the fellowship hall. The narthex connects both spaces and allows them to be combined for special services. The classrooms are located in a one-story wing enclosing the entry courtyard. The courtyard with its fountain and trees provides an outdoor gathering space before and after services. On the other side of the narthex is a more informal garden for special events.

The church is built of wood in keeping with traditional agricultural buildings in the area. The exterior is white plywood and battens, while the sanctuary features wooden trusses, rafters and decking, all lightly stained. This new building fits comfortably into the site and marks the church in the community, while meeting the varied needs of a growing congregation.



Victorian Carpenter Gothic, but is still totally modern. It lacks sentimentality and affords a wonderfully serene space for contemplation. The altar is especially elegant in quality.

Jury: This is a handsomely proportioned building. It is built of wood in keeping with the agricultural buildings of the area, and shows a wonderful restraint in color. It has the simple elegance of the best Scandinavian architecture. Fitting comfortably in its site, it evokes

UNBUILT PROJECT

Architects

Pierre Jampen, Louis Lemay,
Andre Cardinal
Architectes Lemay & Associés
4001 St. Antoine West
Montreal, Quebec, Canada H4C 1B9

Project

Chapelle de l'amitié
Boulevard Gouin
Montreal, Quebec, Canada
Engineers: Gemec inc., Bouthillette,
Parizeau & Associés
Construction: Relève

The program called for a chapel for 140 people who are housed in an apartment block ("unite d'habitation") for the elderly. The apartment building, characterized by its strong modern appearance and its well-crafted execution in exposed concrete, was built in 1967 by the Swiss architect Max Richter, one of Le Corbusier's disciples. The "unite d'habitation," located perpendicularly to the "des-prairies" river, faces a flat field bordered by a forest.

The chapel had to be integrated into the existing circulation system of the apartment complex due to climatic conditions and it had to have definite public access. The allocated budget for this project was very modest.

The symbolic value and the monumental character of the chapel are accentuated through the search for an abstract sculptural form which contrasts with the scale of the existing building and its housing function. The chapel's facade, oriented towards the public space, consists of a large rectangular inclined plane, 14.30 x 20.70 meters, suspended over a "water canal" (second construction stage) which traverses the site and flows into the river.

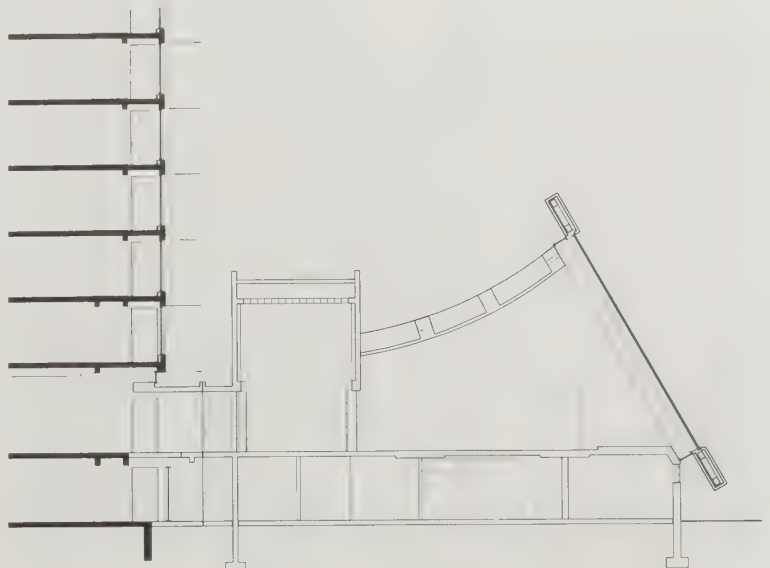
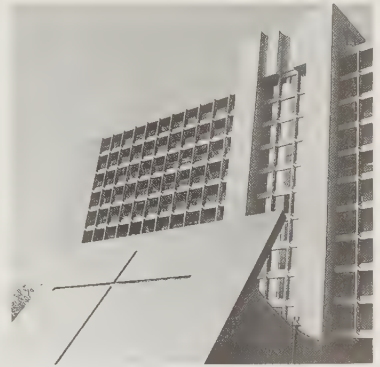
The immense slab, sheathed in gray slate and oriented towards the sky, detaches itself from the light mass of the apartment complex which acts as a backdrop. The entrance to the chapel is celebrated by a cylinder of 4.87 meters diameter, which serves as a transition space defined by light coming from above. Here the twelve stations of the

cross have been accommodated.

The space of the chapel is characterized by a "minimalist" simplicity evocative of monastic asceticism. The floating slab, serving as the backdrop of the altar, molds and transforms light in a substance which defines the space for meditation. Due to its curvature, the ceiling becomes blurred, providing the feeling of being one with the light source. The slope of the floating slab accentuates the loss of references to the orthogonal plan and contributes to directing the gaze towards the cross of light.

Jury: This is a very powerful chapel. It is joined to an apartment building that is modern, almost brutalism in style, so that the chapel seems a small building. It had to have a great power to join with such a strong and large building. Using the same materials of the apartment house—concrete with a tilted slab against another sweeping form—gives it a very distinctive appearance. The opening of that slab with an aperture to form a large, thin cross gives it a strong architectural feature. It is through this great simplicity and strength that one feels in a very special place.

The interior is a series of strong, tough planes, and then a light that slices through at the intersections forming a cross. It is quite minimalist and the light is mystical in effect. The brutalism of the apartment is somehow transfigured into a positive.



UNBUILT PROJECT

Architect

Cunningham Hamilton Quiter, P.A.
201 Main Street S.E., Suite 325
Minneapolis, Minnesota 55414

Project

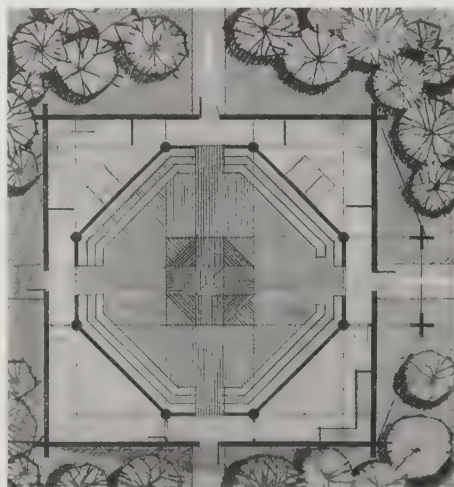
Mille Lacs Ceremonial Building
Band of Ojibwe
Onamia, Minnesota

Native American tribes across the country are experiencing a reawakening of cultural pride, and with this a desire to express their culture in built form. In keeping with this, the Ojibwes wanted a ceremonial building in which to practice and celebrate their religion. Their culture is synonymous with their religious philosophy. They requested that the building meet specific traditional requirements such as north/south orientation and an octagonal shape, and that in general it reflect their culture and beliefs.

The building is atop a small hill and adjacent to the old ceremonial site. It consists of a square exterior footprint surrounding the traditional octagon ceremonial space and support areas such as the kitchen, restrooms and storage spaces.

Several of their ceremonies involve a sacred drum which needs to be heated during the ritual. A drum warmer is located outside the main entrance. The north/south entries are used to mark the people path while the east/west entries mark the spirit path. Log construction was used for the walls and roof, and cedar shakes for the roof shingles. The ceremonial space flooring is composed of wood tongue and groove maple planks. Each of these materials is indigenous to the area and was used in the construction of the first Ojibwe ceremonial building. The light fixture design reflects bird symbols used to decorate ceremonial drums and robes.

Jury: This log cabin construction in its lower level comes up to roofs that form an interesting arrangement covered with wood shingles. Conscientious attention to tradition is evident. The setting is beautiful and you are immediately aware of nature and the materials



of nature. The space is strong, unusual and beautifully detailed. Even the light fixtures are wonderful and look as if they grew out of the space itself. The orientation, the octagonal base,

the space for the ceremonial drum and its heating, all are superb. The project is thoughtful and looks as if it will truly accommodate the liturgies of its people.

RENOVATION

Architect

Gersovitz Becker Moss Architects
1030 St. Alexandre, Suite 600
Montreal, Quebec, Canada H2Z 1P3

Project

The Presbyterian College Chapel
3495 University Street
Montreal, Quebec, Canada H3A 2A8

Ravaged by fire, all that remained of this chapel was a brick shell, battered exterior walls and a skeletal roof structure. The mandate was to rebuild the roof and the interior incorporating a new design while holding true to the tenets of the Presbyterian faith.

The former interior was decorated with plain stuccoed walls, a few niches and fixed pews. The client wished to create a warmer, more organized space with more attention to scale that could be used for a variety of community and religious functions. Since Presbyterian doctrine does not favor figural representations, the Building Committee decided to incorporate elements from the scriptures along with abstract representations relating to them.

A study of function led to rejection of a central layout in favor of an axial plan, with a relocated central entrance on the south wall, opposite the lectern and organ on the north wall. The axis is accentuated by a new aluminum clad tower positioned in the center of the north facade. This new emphasis was done expressly to echo the animated nature of surroundings. The roof hovers over the brick, its overhang expressed in aluminum to match the tower, the materials and forms of each volume married by the brick piers flanking the tower's base.

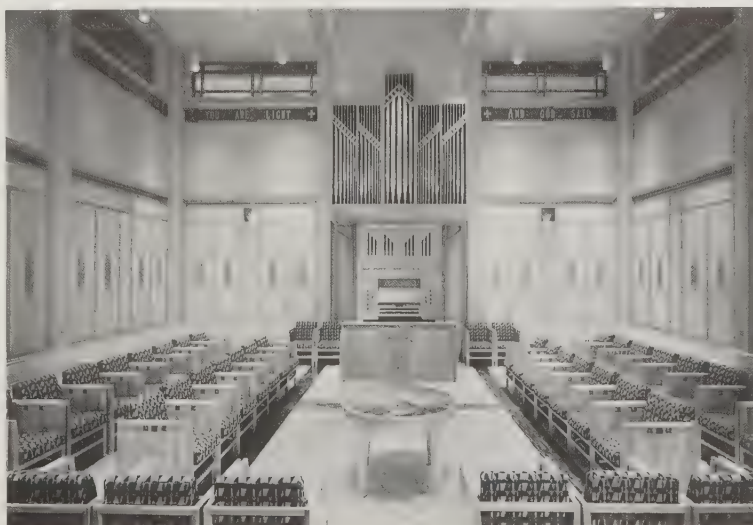
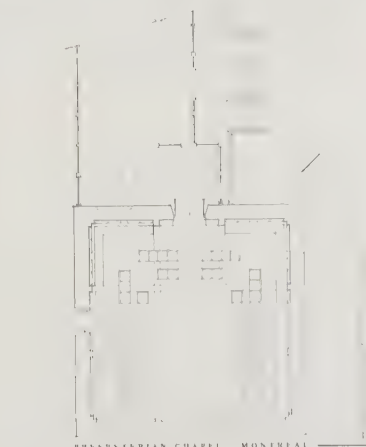
An abstracted Burning Bush is depicted on the stained glass panel which lights the chapel through the southeast face of the tower. This image is projected through the day on the interior wall behind the organ and lectern, becoming central at noon when the congregation attends the midday service.

The challenge of the interior was to introduce a wall treatment that humanized the high space. Each wall was

divided into three equal bays by wood pilasters echoing the brick pilasters behind. A built-in perimeter bench acts as a visual base for wood paneling that extends to approximately mid-height of the room. Marquetry is used on these flat surfaces to create pattern and texture; each panel is framed by an aluminum channel, recalling the material for the exterior. From the clerestory windows, the ceiling slopes toward the tower axis, increasing the emphasis on the central skylight and beyond.

The new design introduces a serene order into the space by using simple elements and compositions, thereby maintaining the chapel as a place of worship and reflection.

Jury: This is quite an imaginative solution for a small chapel in Montreal that was destroyed by fire. It began as a square brick box, but a great deal of invention in play and light has made it an imposing design. The eye is arrested on this busy, competitive corner by a play of forms and the cliff-like qualities of the stark brick wall. It is very powerful and is a handsome identifying object for the school. The interior has been done with astonishing taste, and the woodworking is detailed with great skill. Understated, subtle—a beautiful project.



BUILT PROJECT

Architect

Thomas Stephen Terpack
1122 North Sheridan Avenue
Pittsburgh, Pennsylvania 15206
(412) 661-9020

Project

Greek Catholic Union
St. Nicholas Chapel
5400 Tuscarawas Road
Beaver, Pennsylvania 15009

Our client is an ethnic fraternal organization which celebrated its one hundredth anniversary in 1992. The chapel was to be a memorial to the Ruthenian people who immigrated to the U.S. from 1880 to 1920, in the style of the 17th and 18th century Ruthenian churches. This style was markedly different than that of its Catholic or Orthodox neighbors in Europe.

Usual methods were "log" construction for the lower level and ornate shake and shingle construction for the towers. The plan was usually in three parts, i.e., a small vestibule with a high tower above it, a large nave with a mid-sized tower, and a small sanctuary with a low tower. The interior was decorated in the Eastern manner, with icons, icon screens, etc.

This project took over one year of research into existing European Ruthenian churches, photos of destroyed structures and archival records. The result was a chapel typical of Ruthenian style, but not a copy of any previous design. While modern methods were used in structural, mechanical and electrical design, all exposed surfaces are wood finished in the "old" manner. Cedar logs are the exterior of the lower level, and cedar shakes and shingles are used for all other exterior walls and roofs.

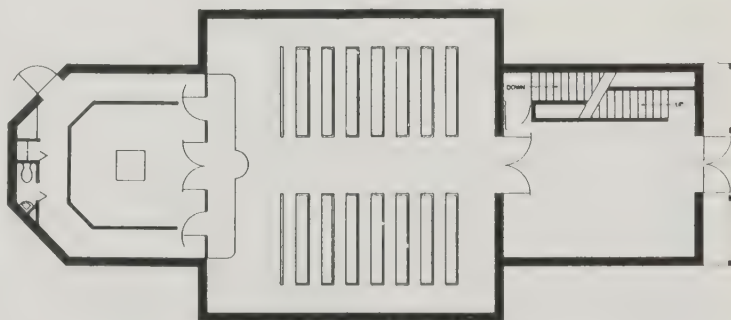
The interior is also all wood, with oak plank floors and walls. There is a hand-carved icon screen and hand-carved pews. There is a major icon behind the altar, and an icon (The Pantocrator) on the highest ceiling above the nave. The end result is a pure rendition of Ruthenian church architecture.

Construction took 14 months and the opening was in July 1992. While the chapel is not a "parish" church, it often is used for divine liturgies and weddings.



Jury: It is certainly apparent that a great deal of research provided the design of this church, picking up some traditional forms that are very distinctive, particularly in the framing and roof system. It is beautifully proportioned with the towers and cupolas juxtaposed and played against each other. The wood detailing is carefully thought out and skillfully executed.

Because of the continuity of the exterior form, the interior is somewhat dark and one might regret this. All of us wished there could be some way that the heat vents on the inside could be masked. However, the craftsmanship is wonderfully meticulous. The overall impression is that the design is traditional but at the same time modern and evocative without being sentimental.



0 5 10 15 20 25
3/32" = 1'-0"

BUILT PROJECT

Architect

James Stewart Polshek and Partners
320 West 13th Street, 8th floor
New York, New York 10014

Project

Seamen's Church Institute
241 Water Street
New York, New York 10038

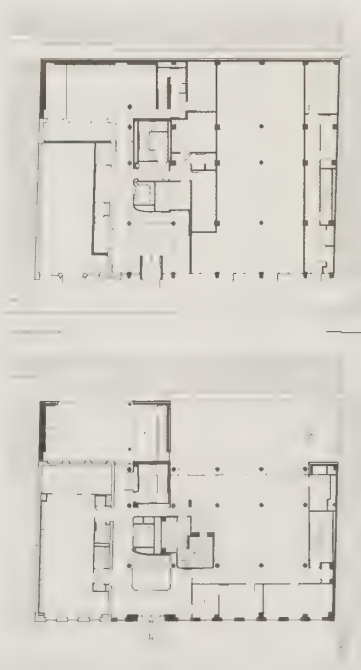
Our two principal goals: to create a readily identifiable image for a 160-year-old benevolence organization for merchant seamen, and to demonstrate that historic contexts need not exclude modern technologies, images, forms and materials.

The design incorporates the facade of a four-story 1799 structure in Manhattan's Seaport Historical District. The proportions, scale and materials of the historic facade are extended across the first four floors of the adjoining structure and the older cast iron and granite-based storefront is reinterpreted in the new granite-based steel and aluminum retail facades.

The ground floor entry is marked by a glass canopy above which a three-story window arises, identifying the central circulation core. From behind the brick facade rises the new, lighter metal structure, fully visible from the street at the fifth level. There it assumes an appropriate nautical image, emerging as the upper decks of a ship, replete with flying colors and ship's bell.

An ecumenical chapel is opposite the main entrance and is accessible to the community as well as the merchant seafarers. The lofty proportions of the narrow, double-height space with its curved ceilings are analogous to the hull of a ship. Overt religious symbols are limited to the cross and liturgical blue and gold to reinforce the non-denominational character of the space.

Jury: This church built near the river and Brooklyn Bridge rises out of a run-down neighborhood, picks up on the basic construction of its two-story building and becomes more nautical in appearance as befits its merchant seaman congregation. It is a handsome, stunning design in all its elements. The spaces,



control of light, detailing of the altar, lectern and furnishings are all handsomely done. The upper reaches of the building look like a contemporary steamer. We were struck that within all of this gay and lively steamship architecture, a very

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